The sugar'd game before thee. But myself [3]5
Who had the world as my confectionary;
The mouths, the tongues, the eyes, and hearts of
men
At duty, more than I could frame employment[3]; That numberless upon me stuck, as leaves Do on the oak, have with one winter's brush

supposes, a *regard* to the opinion of the world: but I think it has a more enlarged signification, and implies a consideration of consequences, whatever they may be. In this sense it is used by Hamlet:

«------There's the *respect*
[f That makes calamity of so long life." M. MASON. "The icy precepts *of respect"* mean the cold admonitions of *cautious prudence,* that deliberately weighs the consequences of every action. So, in Troilus and Cressida:

«------Reason and *respect*,
** Makes livers pale, and lustihood deject." Again, in our poet's Rape of Lucrece:

" Then, childish fear, avaunt! *debating* die ! [fi *Respect* and reason wait on wrinkled age ! ** Sad pause and deep regard become the sage/[1] Hence in King Richard III. the King says : [ft *I* will converse with iron-witted fools, [£(And *unrespective boys ;* none are for me, " That look into me with *considerate* eyes." MALONE. *Respect, I* believe, means the *qu'en dira't on?* the regard of Athens, that strongest restraint on licentiousness: the *icy precepts,* i. e. that cool hot blood; what Mr. Burke, in his admirable Reflections on the Revolution in France, has emphatically styled " one of the greatest controuling powers on earth, the *sense ofjhme and estimation"* STEEVENS.

[a — But myself.] The connection here requires some attention. *But* is here used to denote opposition; but what immediately precedes is not opposed to that which follows. The adversative particle refers to the two first lines :

" Thou art a slave, whom fortune's tender arm " With favour never clasp'd ; but bred a dog.
" ------~- But myself,
** Who had the world as my confectionary,"

&c. The intermediate lines are to be considered as a parenthesis of passion. JOHNSON.

3 —than I could frame employment;] i. e. frame employ^ ment *for,* Shakspeare frequently writes thus. See vol. xii, p. 23, n, 6. MALONE,